

ISSN 0816-3855

**Back
AUSTRALIA**

**THE
BEACH BOYS
AUSTRALIAN
HISTORY
PART 1**

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**AN AMERICAN BAND
THE BEACH BOYS
GETCHA BACK**

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ISSUE 1

Beach Boys

AUSTRALIA

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

ISSUE #1

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OCTOBER 1985

BEACH BOYS AUSTRALIA is published four times a year - JANUARY, APRIL, JULY and OCTOBER. Contributions DEADLINE is the 20th of the month preceeding publication. Cost per issue is \$3 postpaid. A four issue subscription is \$10. These prices apply to Australian residents only. Overseas rates are available upon request. Make all cheques/money orders payable to: BEACH BOYS AUSTRALIA.

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Welcome!

This is the first issue of what we hope will be an "endless summer" of information, trivia and fun.

BEACH BOYS AUSTRALIA is your magazine and can only function with your support. Over successive issues we want to hear from you - your views, your favourite Beach Boys songs and albums, your questions and most of all, your comments.

Each issue of BEACH BOYS AUSTRALIA will have the most up-to-date information on what is happening with The Beach Boys. This information will be supplied by our numerous overseas contacts and The Beach Boys themselves.

The organisation behind BEACH BOYS AUSTRALIA is CALIFORNIA MUSIC, a well respected archival resource established in 1977. CM has supplied information for a number of books, organisations, TV shows and record releases. Some of the more outstanding contributions that CM has made to the world of Beach Boys music have been to:

- * THE CAPITOL YEARS, a 7 lp box set of Beach Boys songs distributed internationally by World Records.
- * SURF'S UP - the definitive discographical look at the Beach Boys releases, published by Pierian Press.
- * BEACH BOYS/BRIAN WILSON RARITIES lp released by E.M.I. (Australia)

Stephen J. McParland, who heads CM, has been deeply involved in the subject of surf, hot-rod and beach music for over twenty years and counts among his friends, many of the artists who created the sound epitomised by The Beach Boys music. He is currently involved in putting together two books:

a CALIFORNIA MUSIC production

- * THE BEACH PARTY - a definitive look at the "beach party" films of the sixties;
- * THE CALIFORNIA SOUND - AN INSIDER'S STORY (The Musical Biography Of Gary L. Usher).

Usher, in particular, was one of the main forces behind The Beach Boys' rise to fame. Insights gained from three extensive stays with Usher in Southern California, over the past few years, will be shared in BEACH BOYS AUSTRALIA.

The remainder of the staff of BEACH BOYS AUSTRALIA are all dedicated Beach Boys fans of long standing and will endeavour to deliver the best in entertainment for both the hard-core fan and the casual observer and all degrees in between.

Show your support for The Beach Boys and subscribe to BEACH BOYS AUSTRALIA - your magazine!

THE BEACH BOYS

FROM THE CONTRIBUTING EDITOR:

This magazine will strive to maintain a high standard at all times on the subject of The Beach Boys and their music.

Accordingly, each issue of BEACH BOYS AUSTRALIA will change slightly in format to comply with readers' wishes. I trust that you will get great reading pleasure and find the information and articles of great interest.

BEACH BOYS AUSTRALIA will keep you informed on what is happening in The Beach Boys camp and apart from the most comprehensive Beach Boys news, each issue will contain:

- * A QUESTION & ANSWERS column;
- * A LETTERS column (for your views etc.)
- * BEACH BOYS POLLS (your favourite songs, albums, etc.)
- * BEACH BOYS ITEMS FOR SALE - RARE records, video and audio tapes etc.
- * CONTESTS (every second issue) with Beach Boys' related items as prizes

In finishing off, 'rock and roll' has never had the chance of growing old before; and the legendary Beach Boys are nearly as old as the modern music medium itself. They encompass the past, present and future of 'rock and roll'. In future issues, I will stress their importance to it.

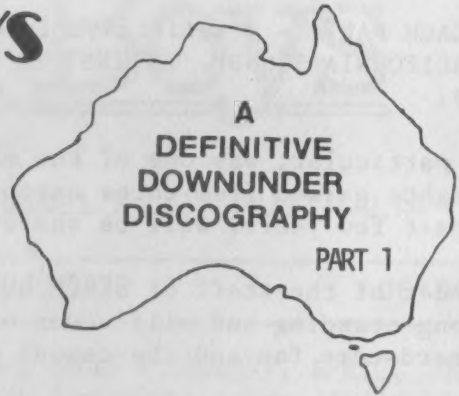
I rest my case!

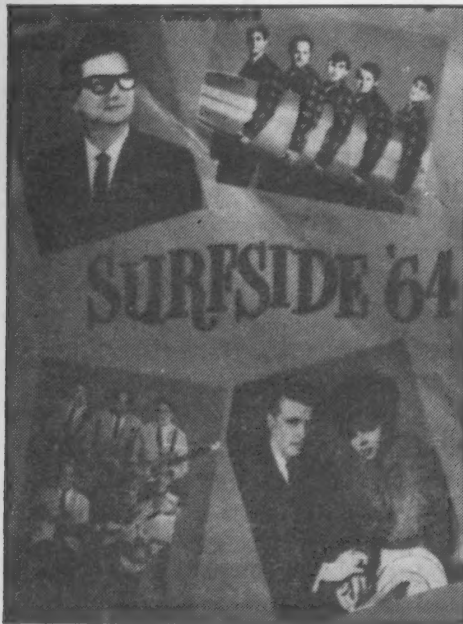
LAWRENCE LAVERY
(B.B.F.U.N. rep)

FRONT COVER: FEATURES THE EARLIEST KNOWN PUBLICITY PICTURE OF THE BEACH BOYS.
(L-R): REAR - Mike Love, Brian Wilson,

FRONT - Dennis Wilson, David Marks, Carl Wilson

REAR COVER: FEATURES BEACH BOY AUTOGRAPHS FROM THEIR 'SURFSIDE '64' TOUR





Boys' product. The Fan Club lasted for three years, ending in 1967. This was not a reflection of the fans disinterest, but rather the economic situation John found himself in. It's a well-known fact that fan clubs can not operate successfully without the help and support of the respective record company. After all, there is only so much one individual can contribute out of his own pocket!

The Beach Boys Official Australian Fan Club also catered for New Zealand, having a National President there, as well as State Presidents throughout Australia. It was great while it lasted.

Following the success of the SURFSIDE '64 tour, Capitol in Australia issued the single, "Hawaii" b/w "The Rocking Surfer" (CP 1551). "Hawaii" (featuring a lead vocal by Brian and Dennis) had been one of the most popular songs at their Australian concerts. The single quickly

climbed the charts and peaked nationally in the Top Five. Towards the end of the tour, The Beach Boys promised that they would return in early 1965, but this never eventuated. A SURFSIDE '65 show was planned (featuring The Hondells), but shelved before 1964 had come to a close. A new tide in music had hit Australia, spearheaded by The Beatles and surf and hot-rod music was quickly inundated. However, The Beach Boys, in a wise move to more all encompassing Californian subjects, continued their popularity with a further three hit records during 1964. The times were a-changin' and so was The Beach Boys music.

Release-wise, Australia closely followed America during this period. Apart from the "Hawaii" single, the only other odd release was "Then I Kissed Her" b/w "Mountain Of Love" (CP 1689), prompted by the success of the same single in England (where it peaked at #4). Australia was and still is influenced by both the U.S. and U.K. markets. One American release that did not reach Australia was the Christmas 1964 single, "The Man With All The Toys" b/w "Blue Christmas (US CAPITOL 5312 - December 1964). This was due mainly to the failure of their previous Christmas release, "Little Saint Nick" (CP 1585). Album releases were basically consistent with those issued in America, although Australia missed out on the more favourable packaging given the U.S. product and a few compilations and re-packages. All The Beach Boys' original capitol Records albums were released in Australia, with one exception. SHUT DOWN failed to appear. However, it was not really a Beach Boys' album because it only sported the title song and the Usher-Wilson automobile ode, "409". The remainder of the package consisted of material by such diverse groups and individuals as Robert Mitchum, The Super Stocks, The Cheers, etc. In mid-1964 The Beach Boys issued their own SHUT DOWN VOLUME 2 album, but because the first volume was not released downunder, Capitol (E.M.I. Australia) altered the album title and graphics accordingly, to read simply SHUT DOWN (CAPITOL T/ST 2027).

In all, the sixties was quite a successful period for The Beach Boys in Australia. The group achieved seventeen Top Forty records (sixteen in the Top Thirty) despite little major media coverage. Even the SURFSIDE '64 tour failed to generate a great deal of newspaper/magazine coverage. Radio stations were a little more receptive. One in particular, Sydney radio station 2SM (together with affiliated stations in other states), organised a competition during the 1964 tour whereby lucky girls were given the opportunity to win a "luau" breakfast with The Beach Boys, or supper with The Surfari's. 2SM disc jockeys, Bob Rogers and Tony "Murph The Surf" Murphy,



THE BEACH BOYS ARRIVING AT BRISBANE AIRPORT
WHERE THEY ARE MET BY OVER THREE THOUSAND
FANS. WHAT A WELCOME FOR THEIR FIRST VISIT



were the chaperons.

When it came time for The Beach Boys to finally return to Australia, it was again a Sydney radio station that paved the way. This time, it was 2UW and affiliates that promoted the tour. The actual promoters were John Keefe and David Trew, together with Paul Dainty and Des Cox. The combine was called, 'Creative Artists Management, London and Australia'.

The tour kicked off in New Zealand on Friday, April 17, 1970 and after a lightening tour of that country, the group (without Brian - Bruce Johnston was his replacement) landed on Australian soil at Essenden Airport, Melbourne, on Wednesday evening the 22nd. Then followed concerts in Perth, Adelaide, Canberra, Sydney, Wollongong, Newcastle and Brisbane, all in the space of one week.

While in Sydney, the group performed at The Sydney Stadium (as in 1964), hosted by 2UW personalities and also appeared in cabaret at The Chevron Hilton with Billy Burton's Orchestra. Both shows were well received, but lacked the intense crowds of their previous visit. The Stadium concert was unfortunately marred by the absence of the group's "elaborate electronic equipment", which had been mislaid by the airline. Likewise, the Chevron appearances were hampered by poor acoustics and sound-board mixing. The television network, SEVEN, was also involved in the tour and as a result, the group appeared on Channel 7, ATN, Sydney. On the same program was local recording artist, Ted Mulry, then having success with the song, "Julia". Al Jardine was so impressed with the composition, that he approached Albert Productions for the recording rights to the song. His idea was to take the song back to America and release it on the group's own Brother Records label. This never eventuated, nor did a one hour colour film the group were to make while in Australia. To be more accurate, it's not known for sure how

much of the proposed film was completed. I personally have seen only one film clip from it. The story line of the show was tied in with Australia's Bi-Centenary and according to John Bonney, the film's co-producer, it featured a Mac Sennett type chase scene with The Beach Boys (playing Captain Cook's crew) being chased through Sydney's streets after they had jumped ship to have a good time in town. Captain Cook was played by Dave Allenby, an English comedian who accompanied The Beach Boys on the tour. Basically, the film was to be a send-up of the overseas idea of

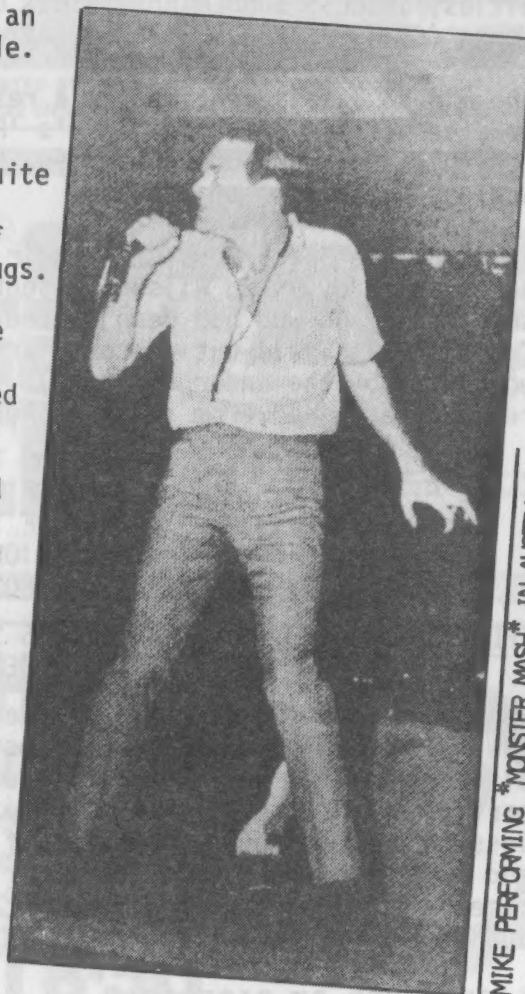
Australia. Artistic relief was to be provided by some colour sequences filmed during the group's concert at the famous TIKI VILLAGE in Surfers Paradise. The one and only clip I saw, featured The Beach Boys in an old car being chased by Dave Allenby on a bicycle. The accompanying sound was a live version (not released) of the group singing "I Get Around".

The Press Conference during the 1970 tour was quite gruelling for the group. Most of the questions revolved around rumours that they had run out of money and that they were heavily involved in drugs. There were also discussions of why the group's record sales had been slowly dwindling since the mid sixties. Compared to the 1964 tour, 1970 proved quite disappointing, with only half filled venues. Nevertheless, the tour proved successful and Dennis even hinted that he'd like to buy a small beachside home near Perth and spend a good deal of his free time there. As it turned out, this was just another unsupported statement, one of many the group has made while visiting Australia.

One of the most amusing and entertaining situations that occurred while The Beach Boys were in Australia, happened during the 1964 tour. While performing at the Sydney Stadium, Mike Love noticed a pretty young blonde in the audience named Sandra Rice. After the show, he sought her out and spent the rest of the evening with her in Sydney's King Cross. Assumedly, a romance blossomed. Following the group's tour of New Zealand, Mike flew back to Australia to



THE BEACH BOYS PERFORMING LIVE IN FRONT OF TWELVE THOUSAND FANS IN MELBOURNE ON THEIR FIRST VISIT



MIKE PERFORMING "MONSTER MASH" IN AUSTRALIA. DIG THOSE BELLA LUGOSI EYES.

find her again and after a radio appeal by 2SM disc jockey, Mad Mel, he was reunited with her. After a few days, Mike was convinced that he had found his perfect match and promised he would be back to ask her parents permission to marry her after he had completed engagements in Los Angeles. He never did come back and I'm sure I remember hearing an interview with Brian and an Australian disc jockey, in which Brian admitted that the inspiration for "Help Me Rhonda" came from Mike's ill-fated romance with Sandra Rice.

After the 1970 tour, the group's fortunes in Australia waned. They were no longer a commercial success. Their last chart record was to be the 45 version of "Cottonfields" (CP 9122), which reached the Top Ten in early 1970 (obviously aided by the group's visit). Even an indepth interview with the group by radio station 2SM, talking about drugs, Creedence Clearwater Revival, themselves, their hang-ups and their music, did nothing to bring about a more general acceptance of The Beach Boys by the then "with-it" generation. 2SM had gone to the trouble of sending three interviewers to New Zealand and spending two days with The Beach Boys at a farm on a NZ island, all for nothing. The majority of the listening public had just lost interest in the group and their music.

The years from 1971 to 1976 saw no chart activity for the group in Australia. Record sales were down and particularly their singles on Stateside (only two) and Warner/Reprise/Brother, became instant collectors' items. This period was not only a bad one for the group in Australia, but also worldwide. Things began to change however, with Capitol Records repackaging some of the group's earlier material under the album titles, ENDLESS SUMMER and SPIRIT OF AMERICA, although two singles of re-issued songs (CP 10617 and CP 11280) failed to make any impact on the Australian charts.

The mid to late seventies saw a resurgence of interest chart-wise in the group. Their updated version of Chuck Berry's 'Rock And Roll Music' (1976) peaked in the national Top Thirty and two other singles, "Peggy Sue" (1978) and "Lady Lynda" (1980), achieved a modicum of success,

In 1978, The Beach Boys made their last (to date) tour of Australia, this time accompanied by Brian Wilson. Absent was Murry Wilson, who had died a few years previously and who had been on the group's two preceeding tours as their manager. Together with sell-out concerts around Australia and New Zealand (predominantly populated by the under twenties), the group was presented with Gold and Platinum records, attained from sales in Australia alone. These awards were

GOLD ALBUMS:

- * BEST OF THE BEACH BOYS VOLUME 1
- * BEST OF THE BEACH BOYS VOLUME 2
- * BEST OF THE BEACH BOYS VOLUME 3
- * SPIRIT OF AMERICA
- * BEACH BOYS CONCERT (1964)

PLATINUM ALBUMS:

- * ENDLESS SUMMER - awarded a single platinum
- * 20 GOLDEN GREATS - awarded a double platinum

Apart from leaving Australia loaded with over thirty five gold and platinum discs, the 1978 tour proved to be the most successful of all three tours. However, it must also rank as the worst musical sounding tour of all. The newspapers were particularly critical of the group's performances, but the fans loved them nonetheless. Not many groups can boast of fans willing to sit for hours in the rain and mud just to get a glimpse of their idols. These were not just the "oldies" who remember them, but young kids who think it's all new. It's just a pity this younger audience do not buy the group's "new" material.

(CONTINUED ON PAGE 18)

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and captures
a love-load of
bikini
beauties!*

**9
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HITS!**

THE BEACH BOYS

LESLEY GORE

**"I DON'T WANT
TO BE A LOSER"**
"IT'S NOTAL BE YOU"
"LEAVE ME ALONE"

**LA BOMBA
"LOVELY SEX"**

**"LITTLE MONDA
GIRLS ON THE BEACH"**

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CAPITOL



THE BEACH BOYS
Good Vibrations
From the Myer Music Bowl Melbourne
on their recent Australian tour.
Premiere Special
TONIGHT 8-30





NEWZ & MEDIAWATCH

In Australia, "Getcha Back" made it to a number of major regional charts but failed to consolidate further success. A new single, "California Calling" is slated for an early October release.

For the first issue of BEACH BOYS AUSTRALIA I will cover all the news concerning the group for 1985. Subsequent issues will feature all the latest news on the band as it comes to hand.

In Australia, we will experience in part the recent overseas renaissance concerning The Beach Boys music. The feature film/biography on the group, called THE BEACH BOYS: AN AMERICAN BAND, is scheduled to premiere in Sydney at Hoyts cinema, Parramatta, on December 1st to celebrate the beginning of Summer '86. A video release (through Vestron International) will be available in January 1986.

THE BEACH BOYS: AN AMERICAN BAND HIT THE NUMBER ONE SPOT IN ENGLAND ON THE VIDEO CHARTS, BEATING SUCH HOT HITMAKERS AS WHAM.

For the first time ever, rumours may prove fruitful concerning the release of a BRIAN WILSON SOLO album. Possibly due for a pre-Christmas release, the album was slated to start production in September. The working title is NIGHT TIME and the track line-up is: A Bad Time Soon Forgotten/ Baby, Let Your Hair Grow Long/ Wondering What You're Up To Now/ What's Wrong With Starting Now/ I've Been Through This One Before/ You/ Walkin' On Water/ Angel/ Black Widow/ Melt Away/ The Lost Song/ Water Builds Up.

A quick breakdown of singles released off the new Beach Boys album in America, England and Australia:

AMERICA:	"Getcha Back" b/w "Male Ego"	CARIBOU ZS4 04913
	"It's Gettin' Late" b/w "It's Ok"	CARIBOU ZS4 05433
	"She Believes In Love Again" b/w	
	"Getcha Back" 12" PROMO only single	
ENGLAND:	"Getcha Back" b/w "Male Ego"	CARIBOU A 6324
	"Passing Friend" b/w "It's Ok"	CARIBOU A 6471
	12" release consisting of "Getcha Back", "Male Ego", "Here Comes The Night", "Lady Lynda"	CARIBOU TA 6324
	12" release consisting of "Passing Friend", "Male Ego", "Good Timin'", "Sumahama"	CARIBOU TA 6471
AUSTRALIA:	"Getcha Back" b/w "Male Ego"	CBS BA 3317

One other recent release is a 12" single: from Holland combining "Getcha Back", "Male Ego" and "Where I Belong". More information as it comes to hand.

As far as music clips go, only "Getcha Back" got the treatment. I have even seen video juke boxes that have stocked it.

Chart success for "Getcha Back" in the US HOT 100 was:

51-41-34-32-28-26-26-27-34-60-86-91

On the Adult Contemporary chart it peaked at #2. The LP peaked in the Top 200 at #52.

Last reports had "It's Gettin' Late" entering the US Hot 100 at #90 and moving up to #85 the following week. On the Adult Contemporary chart it debuted at #37.

(CONTINUED ON PAGE 9)

SOME BEACH BOYS HAPPENINGS FOR 1985

JANUARY 19 Ronald Reagan Re-election Inaugural gig.
MARCH 31 SURF CITY - The Beach Boys Musical opens at The Enter-
Media Theater, New York, N.Y., U.S.A.
MARCH 10 Brian Wilson jammed on stage with Jackson Browne at
'The Palace' in California. It was a benefit
performance for the homeless.
EARLY 85 THE BEACH BOYS: SILVER ANNIVERSARY by John Milward is
published through Doubleday/Dolphin books in New York.
MAY 12 A Benefit Concert for the Malibu Emergency Room,
features a RARE solo appearance by Brian Wilson. Held
at the Firestone Field House at Pepperdine University
(just off Highway 101) additional guests included
Steven Stills, Dave Mason and John Stewart. Brian
performed "I'm So Lonely", "Male Ego" and "California
Girls" and later joined in with Mason, Stills and
Stewart on a version of "Sloop John B". Brian was the
only performer to receive an encore!
MID 85 Carl Wilson apparently records a duet with Olivia
Newton John. A late '85 release is rumoured.
JULY 13 The free worldwide concert for LIVE AID sees the Beach
Boys perform "Help Me Rhonda", "Wouldn't It Be Nice",
"Good Vibrations" and "Surfin' U.S.A." to over half of
the world's population. Unfortunately, the Australian
screening of the segment featuring the BBs was marred
by Molly Meldrum and a guest performer.

An updated version of the superb book, THE BEACH BOYS & THE
CALIFORNIA MYTH by David Leaf is due for an October '85 release. It
will contain all that was in the first edition plus an extensive
update to 1985. It will be a must for all Beach Boy aficionados!

In conclusion, let's focus on Australia and as usual, yours truly has been
"spreading the gospel according to Brian Wilson".

Of all radio stations, Sydney Station 2CH, renowned for it's over fifties audience,
on August 6th, played "Sloop John B" and "Surfer Girl", followed by selected
tracks of the new album. I contacted the station and they now want to be supplied
with some promotional material on the band for future use on air.

To finish off, Community Radio Station, 2SER-FM (Sydney) will broadcast a three
hour Beach Boys' special sometime during November-December. BEACH BOYS AUSTRALIA
will be creative and biographical consultants. Flyers will be sent out to all
those capable of receiving the broadcast, when further details of date etc come
to hand.

LAWRENCE LAVERY

CONTEST*CONTEST*CONTEST*CONTEST*CONTEST*CONTEST*CONTEST*CONTEST*

QUESTION: WHAT WAS THE BEACH BOYS FIRST AUSTRALIA ONLY SINGLE AND WHO SANG THE
LEAD VOCALS?

SEND YOUR ANSWER TO BEACH BOYS AUSTRALIA. FIRST TWO LETTERS RECEIVED THAT BEAR
THE CORRECT ANSWERS WILL WIN. PRIZE WILL BE A BEACH BOYS "GETCHA BACK" BUMPER
STICKER DIRECT FROM COLUMBIA RECORDS, LOS ANGELES, CALIFORNIA, U.S.A.

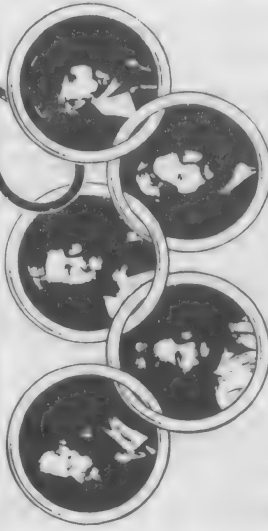
TODAY AT 2 P.M.

TICKETS ON SALE AT SPORTS GROUND FROM 9.00 A.M.

EXTRA CONCERT — LAST CHANCE

AGG PARADINE PRESENT

The Beach Boys



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TODAY AT 2 P.M.

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**PHYLLIS
DILLER**

NEW 2UW
PRESENTS
THE BEACH BOYS
IN CONCERT
SYDNEY STADIUM
Monday 27th April, 8pm

NEW BEACH BOY VIBES AN AMERICAN BAND

THE BEACH BOYS: AN AMERICAN BAND

HIGH RIDGE PRODUCTIONS

PRODUCED BY MALCOLM LEO and BONNIE PETERSON

EDITED BY DAVID FAIRFIELD

EXECUTIVE PRODUCERS JON PEISINGER and MICHAEL WIESE

WRITTEN and DIRECTED BY MALCOLM LEO

SONGS and MUSIC BY THE BEACH BOYS

"THE BEACH BOYS: An American Band" is the first (and only) film biography produced with the full co-operation of the band. The film contains home movies shot in recording studios and at band member's homes, early promotional films, new footage shot specifically for the film and interview footage spanning the group's extensive career.

The Executive Producers of the film biography are Jon Peisinger, President of Vestron Inc. and Michael Wiese, President of High Ridge Productions. The film was directed, written and co-produced by Malcolm Leo, whose extensive film credits include the critically acclaimed 'THIS IS ELVIS'.

"Malcolm Leo labors over every inch of film and every note of music. He is incredibly conscientious about the quality of his work and he has got a real passion for music. Without a doubt, he is the premiere producer of music programs" So says Michael Wiese, Executive Producer.

When the decision was made to develop a film around the story of The Beach Boys, Malcolm Leo was the first choice for the project. Born in 1944, his first film credits was as a writer for the Academy Award winning production, 'THE HELLSTROM CHRONICLE' (1971). In 1976, he was hired by Twentieth Century Fox to produce a three hour special titled "LIFE GOES TO THE MOVIES", which was later nominated for an Emmy. In 1980, while working with partner, Andrew Solt, he also produced and directed the two-part, six hour special, "BOB HOPE'S OVERSEAS CHRISTMAS TOURS - AROUND THE WORLD WITH THE TROOPS". More recent productions include, the two hour prime time special, "SUPER NIGHT OF ROCK 'N' ROLL" (1983), featuring performances by Chuck Berry, James Brown, Jefferson Starship etc.. Currently, he is working on several film and television projects such as, THE OTIS REDDING STORY, a dramatic biography for A&M Films and HONKY TONK SUE, a film starring Goldie Hawn.

By making "THE BEACH BOYS: An American Band", he continues a personal tradition of working with the biggest names in pop music. However, when first approached with the proposition of directing a film on The Beach Boys' story, he was, at first, a little cautious.

"Obviously, taking on a subject like the Beach Boys is something you can really relish, but it's an opportunity with pluses and minuses. Any time you do a film that is an authorised story, it can be troublesome. It can be like going into a mine shaft and never coming out. So, we had to be assured that we would have the freedom to do the film the right way. Once we were given that guarantee, we started to roll our sleeves up and dig in. I have to commend Jon Peisinger and Austin Furst of Vestron Inc., for standing behind the film and allowing us to present a very compelling story in an honest way."

For Malcolm Leo, working with The Beach Boys offered a personal as well as a professional allure. Raised in Southern California, he is of the same generation as The Beach Boys themselves. "Their music had an incredible presence when I was growing up".

Co-producer Bonnie Peterson adds:

"Malcolm has always been a fan and already knew a great deal about the group and their music. But, while I also grew up with The Beach Boys, I really didn't know much about the group, so it was more an enjoyable learning process for me personally. Just before the project began, we finished up another show, SUPER NIGHT OF ROCK 'N' ROLL and I took ten days off and went to Hawaii loaded down with cassettes of Beach Boys' music - a nice initiation I think!"

The film itself tells the story of not only The Beach Boys as a musical group, but of a close family - three brothers, a cousin and a best friend. Even their mother, Audree, sang with the group, releasing an early recording under the name, "Kenny & The Cadets". Their father, strong-willed Murry Wilson, acted as their manager at the beginning of their career. As a family, The Beach Boys have gone from the ocean to the nation's Capitol, capturing the hearts of the populace along the way.

While the film depicts an American saga, it is not presented in strict narrative form. As Malcolm Leo explains:

"There's no doubt that the film presents a very subjective way of looking at the band. It starts in the middle, goes back in time and catches up."

Nonetheless, a conscious decision was made by those involved not to include a lot of facts and figures in the film, even though that could easily have been done.

"If any band lends itself to this kind of presentation, The Beach Boys certainly do, with all the Top Ten songs, the number of records sold, the number of concert tours etc. But, we didn't want to bombard the audience with minutiae. We wanted to flow with music, rather than hammer people on the head educating them", said Leo.

Bonnie Peterson elaborates:

"The editing was a months long process in which we sifted through over a hundred hours worth of material. The tough part was cutting that down to a 100-103 minute movie. There was so much good material - obviously a lot more than we could use. You have to sort out the great from the good and use what is necessary to tell the story you have in mind. We knew that we wanted to tell the story of The Beach Boys and their music, to do it in an entertaining way and include as much music as possible. We also wanted a film that people would enjoy watching repeatedly and we wanted them to learn something about the group - not just wall to wall music."

The original source material for the film came from various sources and in a variety of formats - 8mm, Super-8, 16mm, 3/4" and 1" videotape.

"We scoured the United States, we scoured Europe, we did some looking in Australia and Japan", explained Bonnie Peterson. "We checked film libraries, private sources - one lead would take us to another. Bruce Johnston was an enormous help getting us started because he has saved a lot of old tour information and souvenirs and he remembers a lot of specifics about The Beach Boys being filmed. I think Bruce had a real sense of history in the making. One of the things he told us about, was the European Tour Film from 1968-1969, which was made and never released. (Although he apparently forgot about the 1970 Australian film by John Keefe and David Trew.) He had a piece of it in black and white and we eventually found the film makers in England, along with the original colour film. We shipped all the material to the

United States and when the boxes arrived, it was like unpacking a treasure chest. Not only was the completed film there, but also all the out-takes."

However, there were the failures. Bonnie Peterson again:

"We contacted people in England, Sweden, France, Germany, Australia, Japan ... we heard that The Beach Boys had appeared on a TV show in Italy in the sixties and tried to find that. We really wanted to track down a UNICEF concert that they played in France, but after checking UNICEF here and there, news libraries and private collectors, we never did find it. So there were a few disappointments, but I think, that there were also lots of wonderful things that came out of this research. You never know what you might find and there are always a few surprises".

The narrative of the film is handled by each member of the group in turn. New footage of Carl, Al, Bruce and Mike was shot for this reason. Of all the group members, Mike looks the most ill at ease, far from convincing and comfortable. For obvious reasons, Dennis' contributions and views were taken from earlier interviews, while Brian's were taken from a 1976 NBC-TV SPECIAL produced by Lorne Michaels (or rather out-takes of same). The reason why more recent footage was not used is not explained. This would have been much better because the 1976 material shows a grossly overweight and less than active Brian, not the Brian of today. Only at the very end do we get a glimpse of the "newer" Brian of 1983-84 vintage.

Of course, the focus of the entire film is on Brian, but easily occupying the second billing is Dennis and the final tribute sequence - to the music of "Forever", is both sensitively handled and emotionally captivating. The personality and charisma of Dennis is exposed in much the same way as the film, by various other techniques, portrays his fellow group members as both talented musicians and affable individuals.

Malcolm Leo explains and expounds his appreciation of each group member:

"... we see the personalities of The Beach Boys develop throughout the film".

BRIAN WILSON: "Foremost, he is a very gifted person and like a lot of great artists, he is concerned less with money than with doing things his own way. He also has a very addictive personality and he recognises this. The Beach Boys consume his life; sometimes the band is a demon, other times it's an angel".

CARL WILSON: "He's the youngest of the Wilson brothers, but in many ways he's the wisest. A very spiritual person; he wanted nothing but the truth in the film".

MIKE LOVE: "A ball of energy, a rocker till he dies. He's the one that often keeps things going with The Beach Boys".

AL JARDINE: "He's got a great sense of the Beach Boys' history. He came up with a lot of footage for the film."

BRUCE JOHNSTON: "The cheerleader of the group. In many ways, he's a bigger Beach Boy fan than anyone".

DENNIS WILSON: "The embodiment of what The Beach Boys' music is. His power on drums was like the power he gave to life."

According to Jon Peisinger:

"The saga of The Beach Boys has all the elements of a great dramatic story. The band's story has paralleled the story of America during the last twenty five years and The Beach Boys are one of the major musical forces in the country during this period. Clearly, the elements are there for a great film".

In releasing "THE BEACH BOYS: An American Band", Vestron Inc. becomes the first independent home video company to fully finance a theatrical feature film. "This is unquestionably an important step for us", said Jon Peisinger. "It is a sign of things to come from Vestron and other video companies as well. The risks of course are greater, but the rewards are too. And there's the advantage of having complete control over the project and to know exactly what you are getting."

Vestron, whose 'MAKING MICHAEL JACKSON'S THRILLER' is one of the biggest selling titles ever released to the home video market, started pre-production work on The Beach Boys' film in late 1983.

"In the wake of the success of the "THRILLER" project, said Peisinger, "We were looking for other things in the music area that we felt had a broad appeal and lasting value. The Beach Boys were a great choice, in considering their long career - the ups and downs, the trials and tribulations - we realised that it all added up to more than a music-video presentation and even more than a documentary. It's a very rich, dramatic narrative and it's all true. You could not have come up with a better story if you wrote a script. So, it was obvious that the only way to present the story was as a film."

From the inception of the film, all the members of The Beach Boys were enthusiastic about the project. They decided it was important not to gloss over the dark sides of their career. For example, chief songwriter, Brian Wilson's much publicised emotional problems are examined in the film.

The film also deals straightforwardly with the death of Dennis Wilson. Vestron's plans for the film were announced, ironically, a day before Dennis died. According to Jon Peisinger, everyone agreed that the project should continue as planned.

As previously mentioned, in making the film, the production crew's biggest challenge was sifting through twenty four years worth of film and tape footage of The Beach Boys. But, before they could sift through the footage, they had to find it! "The Beach Boys' own archives were in a state of disarray", remarked Malcolm Leo, "so we just started digging, anywhere we could think of. Ironically, very little of the good stuff we came up with is from the traditional film libraries. We found footage from the strangest sources."

A real find was the song "Fire", which features The Beach Boys wearing fireman's hats and clowning around in a style not unlike a modern day music video.

The song is from the legendary, never released SMILE album, a much publicised record that was abandoned before completion. Songs from SMILE are heard on the film soundtrack. Most of the tapes from the sessions were thought to be lost, so this material will be a pleasant surprise for Beach Boys fans.

Some of the other highlights of the production include footage from the Lorne Michaels-produced special for NBC featuring then "SATURDAY NIGHT LIVE" stars, Dan Aykroyd and John Belushi playing "Surf Squad" policeman who physically drag Brian Wilson to the beach to go surfing (Brian was notorious for his fear of the surf); a short view of a birthday party for Brian with Paul and Linda McCartney among the guests and an acappella version of "In My Room", from a 1964 Red Skelton TV Show.

The film also contains a song titled, "It's Just A Matter Of Time", which is the first real new Brian Wilson composition to be released in any form in five years. The song, together with three more new Brian Wilson collaborations, is included on the group's recently released studio album for CBS Records, simply titled, THE BEACH BOYS.

"Tracking down the footage was a wonderful experience", remarked Malcolm Leo,

"Once we got going, it started to steamroll. And when we had come up with surprises, it just made us want to search harder."

"The Beach Boys' wives found footage they had stowed away", adds Michael Wiese, "Ex-wives even came up with footage. Others came up with footage that The Beach Boys did not even know existed!"

Altogether, Mr. Wiese said that film and tape were bought from over fifty sources. Not only did the film makers collect virtually every piece of Beach Boys film or tape ever shot, they often found the original master copy of the film or tape. "This gives the film a bright look", said Malcolm Leo. "The colours have a full, ice-creamy tone. Many films that compile footage from a lot of different sources, have a real grungy look. We didn't want to compromise at all."

A lot of attention was also given to the audio quality of the film. Since audio technology has improved so much since the early Beach Boys albums were recorded, the sound for the film was not taken from the actual record albums or singles. Rather, the film makers went back to the Beach Boys' own original four and eight track master tapes of the recording sessions and mixed them down in Dolby stereo for the soundtrack. There is also a special bonus for Beach Boy aficionados in that the PET SOUNDS selections are all presented in true stereo for the first time. It had long since been assumed that this, The Beach Boys' most respected and acclaimed album, was forever condemned to a mono-fate, but the original master tapes were unearthed, mixed down to stereo and, slight drop outs aside, the end result is a fascinating glimpse into what could have been available to all stereophiles.

"You've never heard The Beach Boys like this before", said Malcolm Leo.

"The combination of seeing the footage on a large screen (or for that matter, a small TV set) and hearing the music so loud and crisp, makes for a very powerful presentation", adds Michael Wiese. "You can feel the music pulsating through you. You feel like getting up and dancing and that's what we hope happens when people see the film".

The film, in fact, will be shown in theatres with the finest audio technology, so wax down your board, grab your honey and head for the nearest theater showing "THE BEACH BOYS: An American Band".

As an added bonus, a video release through VESTRON INTERNATIONAL will follow.

THE BEACH BOYS: AN AMERICAN BAND

PRODUCTION STAFF

When asked to produce and direct "THE BEACH BOYS: An American Band", Malcolm Leo agreed to do the project on two conditions:

- (1) that he be allowed to tell the story in his own way, and
- (2) that he be allowed to use his own production company for the film.

For Mr. Leo, working with a good crew was a necessary. As he said, "I may have the credit as producer and director, but the movie was made by a staff of people. The film could not have been made without the help of four key people."

BONNIE PETERSON, Producer

Ms. Peterson shares the producer's credit with Malcolm Leo and has worked on several projects with him, including the NBC-TV special "Super Night Of Rock 'n' Roll" and the feature film, "This Is Elvis". Her position in TV/film production was as a researcher for "The Undersea World Of Jacques Cousteau".

RANDALL GLADSTEIN, Associate Producer

"THE BEACH BOYS: An American Band" is Randall Gladstein's first credit as an associate producer. His role on the film, was overseeing all phases of post-production. Mr. Gladstein began his production career working on such prime-time television hits as "One Day At A Time" and "All In The Family". His association with Malcolm Leo Productions dates back to 1982.

RON FURMANEK, Associate Producer

An internationally renowned rock music film archivist, Mr. Furmanek was responsible for locating many of the rare clips seen in the film. Additionally, he supervised the audio research for the film. Mr. Furmanek has worked with Malcolm Leo on several projects including "Heroes Of Rock 'n' Roll" and "This Is Elvis".

DAVID FAIRFIELD, Editor

David Fairfield has worked as a cameraman, director, technical director and segment producer, in addition to working as a film editor. He has worked with Malcolm Leo on a variety of projects:

MUSICAL SELECTIONS INCLUDED IN "THE BEACH BOYS: An American Band"

The following performances are included in the VIDEO RELEASE of the above production. The order in which they appear and their source, is as follows:

SURF'S UP	lp recording
SURFIN' USA	T.A.M.I. SHOW (1964) Santa Monica, California
THEIR HEARTS WERE FULL OF SPRING	FOUR FRESHMEN (Mike Douglas Show, June 26, '64)
THEIR HEARTS WERE FULL OF SPRING	Andy Williams Show (May 2, 1964)
BE TRUE TO YOUR SCHOOL	(live)
SURFIN'	Candix Records' recording!
SURFER GIRL	T.A.M.I. SHOW (1964) Santa Monica, California
FUN, FUN, FUN	SHINDIG (April 21, 1965)
I GET AROUND	Red Skelton Show (May 12, 1964)
409	(live)
SHUT DOWN	(live)
LITTLE HONDA	THE GIRLS ON THE BEACH (Feature film 1965)
GIRLS ON THE BEACH	THE GIRLS ON THE BEACH (Feature film 1965)
CALIFORNIA GIRLS	Jack Benny One Hour Special (November 3, 1965)
HELP ME RHONDA	Andy Williams Show (May 2, 1965)
IN MY ROOM	Red Skelton Show (May 12, 1964)
DANCE, DANCE, DANCE	Bob Hope Comedy Special (December 18, 1964)
DANCE, DANCE, DANCE	SHINDIG (December 23, 1964)
DANCE, DANCE, DANCE	T.A.M.I. SHOW (1964) Santa Monica, California
PLEASE LET ME WONDER	SHINDIG (April 21, 1965)
HERE TODAY	lp recording (STEREO!)
WOULDN'T IT BE NICE	Promo Film (1966)
THAT'S NOT ME	lp recording (STEREO!)
SLOOP JOHN B	Promo Film (1966)
GOD ONLY KNOWS	(live) 1967
GOOD VIBRATIONS	Ed Sullivan Show
SURF'S UP	Inside Pop: The Rock Revolution. CBS SPECIAL '66
BICYCLE RIDER	UNRELEASED SMILE TRACK (1967)
FIRE	"SMILE" sessions. Previously UNRELEASED TRACK.

I JUST WASN'T MADE FOR THESE TIMES
 THIRD STONE FROM THE SUN
 DO IT AGAIN
 TIME TO BE ALONE
 ROCK & ROLL WOMAN
 I CAN HEAR MUSIC
 BREAKAWAY
 STUDENT DEMONSTRATION TIME
 OKIE FROM MUSKOGEE
 HEROES & VILLAINS
 IN MY ROOM
 SURFIN' SAFARI
 SURFER GIRL
 ROCK & ROLL MUSIC
 IT'S JUST A MATTER OF TIME
 RIVER SONG
 YOU ARE SO BEAUTIFUL
 HOLD ME
 GOIN' ON
 FUN, FUN, FUN
 YOU ARE SO BEAUTIFUL
 YOU ARE SO BEAUTIFUL
 BARBARA ANN
 FOREVER
 GOIN' ON
 SURF'S UP

lp recording (STEREO!)
 JIMI HENDRIX Monterey Pop Festival (1967)
 Ed Sullivan Show
 Recording Session at Brian Wilson's studio '67.
 EUROPEAN TOUR. Brighton, England (1968-69)
 lp recording
 EUROPEAN TOUR. Prague, Czechoslovakia 1968
 (live) 1970
 Good Vibrations From Central Park (July 18, '73)
 (live)
 (live)
 Candix Records' version!
 (live) 1976
 Anaheim Concert (1976)
 (live)
 Recording session playback (1977)
 (live)
 (live)
 lp recording
 Washington D.C. Concert (July 4, 1980)
 (live) 1976
 Atlantic City Concert (1983)
 Atlantic City Concert (1983)
 lp recording
 lp recording
 lp recording

(CONTINUED FROM PAGE 7)

The early eighties were full of rumours of a Beach Boys return visit, but unfortunately, nothing eventuated. A planned live concert tie-in with Sydney television station, TEN's, entry into the stereo broadcast medium, was as close as we ever got to a return appearance by the group.

Dennis' death on December 28th, 1983, put paid to any further immediate rescheduling of their planned tour and since then only sporadic reports of another Australian visit have surfaced.

The last (to date) Beach Boys product to achieve any sort of moderate chart success in Australia was the 1981 "Beach Boys Medley" (which actually hit the #1 spot on a number of major regional radio stations) and a double album re-package titled, THE VERY BEST OF THE BEACH BOYS VOLUMES 1 & 2, which was nationally promoted on television.

Currently, The Beach Boys are again experiencing a renaissance with the release of a new album (their first in five years), a new single, a new video clip and the airing of the group's biographical feature film, THE BEACH BOYS: AN AMERICAN BAND.

The sun is still shining for the boys from Hawthorne!

PART 2 of THE BEACH BOYS' AUSTRALIAN HISTORY will be featured in ISSUE #2 of BEACH BOYS AUSTRALIA. PART 2 will cover the group's Australian singles and extended play releases. PART 3 will cover their albums etc.

THE BEACH BOYS

THANKS —
Brian Wilson

Thanks for
the album for June 1964

Thanks

Donna Wilson
1/10/64

